

A "SUN FISHER."

(From "Drawings by Frederic Remington." Published by R. H. Russell. Copyright, 1897, by Robert Howard Russell.)

Frederic Remington's
New Drawings.A Book That Faithfully Portrays
Life on the Western
Frontier.

FREDERIC REMINGTON is out with another book of drawings. He has gone back to the prairies and mountains of the West, and again we see the frontier cowboy and the bony broncho of the cattle range done only as Remington seems able to do those things.

Never has Remington done better work than in these pictures. Other artists have run through the West and taken their cold sketches back home, and there in their studios tried to bring them to life. Remington lived among his subjects, and there isn't a thing about a soldier, an Indian or a cow ranch that he does not know. To nearly every other artist a bucking broncho represents that whole class of wrong-headed horses. Only an expert like Remington knows the fine distinction among a running buckler, a slide-winder, a fore-and-aft horse and a humper. He knows that a Mexican ties his lariat strap differently from the cowboy of Texas, and why he does it, and to him there is no mystery about the Wyoming man's contempt for the California cattleman who rides a centre fire saddle.

Remington's genius is particularly of the frontier. Every line of his spare rough men and his hard, strong ponies shows his love for his subjects. The book of drawings is a magnificent one. Instead of his drawings being subjected to diminution by the reproductive process which

A RUNNING BUCKER.

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MEXICAN VAQUEROS BREAKING A BRONCHO.

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blurs the lines and takes half the character away from his originals, each picture is reproduced on a scale almost as large as the original. The reproductions here, "A Running Bucker," "A Sun Fisher," and "Mexican Vaqueros Breaking a Broncho," are as good as any in the book, for when Remington gets to doing frontier scenes and characters he can no more fail to produce the effect he desires than he can vary his sight.

The "Sun Fisher" is as familiar and distinct a type on the ranges as his antithesis, the "Swing Back," and no one will appreciate more than the plainmen themselves the difference between Remington's work and that of the artists to

whom "a horse is an animal with four legs, one in each corner."

The perfectly good-tempered brutality of the Mexican vaqueros (teaching the lessons of obedience, self-restraint and moderation of temper to the bawry, tangle-tailed, shaggy-coated pony that has just been hauled out of the bunch, kicking, squealing and chocking at the end of the rawhide lariat, makes the strength of the scene.

The frontier is changing, and the types Remington does so well are changing with it. With the encroachment of the farm on the cattle ranch the picturesque cowboy is being driven back further and further into the hills, and the day is

not so far away when he will be as rare as the bison he used to marry quarter of a century ago.

Remington's new book is a pictorial history of the vanishing wild life of the West, and between the covers is the best work Remington has done, which is, of course, the best that anybody has done in this peculiar field.

A skim through the pages is as good as a journey among the cow camps—better, in fact, for Remington has culled from his sketch book the characteristic features and omitted the common places.

The book is published by R. H. Russell, New York.

W. CLIFTON.